THE Call Letter

November 1987 Vol. 1 No. 3

The Call Letter is the official newsletter of KTSB-student radio at the University of Texas at Austin.

IN CASE YOU ARE STILL WONDERING....The 18 months of hard work by the Student Radio Task Force has finally resulted in the formation of KTSB. Soon, so very soon, KTSB will be the FIRST official student run radio station at the University of Texas at Austin. Station construction is set to begin on November 16 of this year in the Varsity Cafetria and will be finished by Winter Break. Initially, KTSB will be sending its's signal via cable until a frequency can be allocated. Tentatively, the first broadcast will be on JANUARY 18, 1988!!

FUTURE EVENTS.....

October 29-Nov.1-CMJ Music Marathon, Roosevelt Hotel,NYC. KTSB is proud to send Laura Martz, Co-Music Director and Ken McKenzie, Programming Director to this annual convention sponsored by CMJ (College Music Journal) Report. They will get the amazing opportunity to meet label reps, go to seminars on college radio and new music broadcasting, see tons of new music bands at showcases, get free samplers from bands and record labels and shmooze with other radio people.

BENEFIT, BENEFIT, BENEFIT, BENEFIT!!!!!!!!!
NOVEMBER 20- Bad Mutha Goose and The Brothers Grimm plus more at the **Texas Tavern** in The Texas Union sponsored by KTSB.

Don't miss this exciting event!

FOR MORE INFO:

PLEASE CALL
471-3166 OR 471-SRTF

OR DROP BY UNB. 4.310 ANYTIME 8-5,M-F

Meetings are open to all UT Students and to the general public

Look in The Daily Texan for time and location.

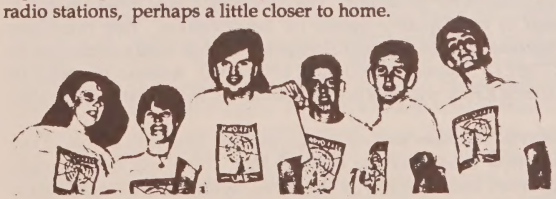
KTSB NEEDS YOUR SUPPORT

LATEST HAPPENINGS.....

"MUSIC ON THE MARKET"- OCTOBER 7 on the Renaissance Market The afternoon event showcased over 50 Austin musicians and bolstered support for local music. KTSB sponsored and produced the event to increase awareness of the Student radio station's progress and to demonstrate support for the local music scene. A tremendous thanks to all who participated musically, financially, organizationally, spiritually and of course, physically.

OU TRIP-October 10-12 KTSB drove to Dallas for that silly athletic event that makes everyone so competitive , to sell student radio stuff. We sold T-shirts and bumper stickers at the Ex-Students Rally and at the heinous game and brought in the large sum of $470.40. We assume that Sara B., Serena, Sharon R., Judson T. and Kirk partied all weekend.

NEW ORLEANS TRIP-October 15-18 An uninhibited time was had by most everyone. Y'know they just beg you to be drunk in that town. Anyway, now for the good (read informational) stuff....we met with the extremely cool people of Radio Free UAB, (University of Alabama at Birmingham) and we brainstormed and brainfried with them for three days. We also met the staff of WTUL-the student radio station at Tulane. An intense amount of information was learned about how their station is run and how we can help ourselves to become a totally efficient and happy media unit.
Also, we formally initiated the "Frequency Challenge" with Radio Free UAB and now, of course, both groups are trying frantically to have dinner with any FCC bigwig. Overall it was a very worthwhile trip and hopefully KTSB will get the chance to visit more college radio stations, perhaps a little closer to home.



"THE UAB GANG"

THE 1987-88 KTSB STAFF

MUSIC	Rob Forman
	Laura Martz
PROGRAMMING	Ken McKenzie
Assistant	Keith King
PRODUCTION	Mike McCalpin
CAMPUS/COMMUNITY AFFAIRS	Kristy Bartlett
Assistant	Dave Osborn
PUBLICITY	Burt Yount
Assistant	David Carrales
UNDERWRITING	Sara Pevaroff
FUNDRAISING	Scott Kentros
NEWS	Sara Beechner
Assistant	Judson Taylor
SPORTS	Rob Stevens
TECHNICAL	Lester Polchlopek
STATION MANAGER	Kevin Tuerff
Assistants to Station Mgr.	Charlie Ashley
	Dave Fisher
SECRETARY	Jennifer Wong

KTSB

THE UPDATE

MUSIC: Several KTSB members have been previewing albums and completing review sheets for the station's library. On another good note, Twin/Tone Records is now servicing the station. Also, anyone wanting to apply for d.j. positions should come by the SA office and pick up an application or update their old one.

PUBLICITY: The new KTSB banner will be on display on the West Mall in November. A scrapbook is being compiled and anyone with printed information and/or photographs concerning the formation of KTSB is encouraged to submit it to the publicity director in the UNB 4.310.

FUNDRAISING: The committee is encouraging everyone to submit designs for a new T-shirt. Submissions should be left with the fundraising director in UNB 4.310 by November 16.

CAMPUS/COMMUNITY AFFAIRS: A survey of sorts is being mailed to various campus and community groups with an interest in the establishment of KTSB to find out their expectations and suggestions for the station. The compilation tape project is still in need of good quality demos for consideration. Any musicians interested should contact Kristy at 471-3166 or send a demo tape to KTSB c/o Students Association, UNB 4.310. Anyone interested in helping Kristy with this project should call her at that number also.

NEWS: The news staff no longer meets on Mondays at 5pm. They will now meet after the General Mtg. They still need hungry reporters and auditions for the station news staff will be held soon. Currently, the News staff is going to KAZI and training on their equipment.

UNDERWRITING: A tentative rate sheet is being drawn up right now and will be submitted to TSP for approval in November.

SPORTS: The sports staff still needs interested athletic supporters. They are training at KAZI and have recently composed a survey to determine what sports the campus is most interested in hearing on the radio.

INTERVIEWS!: Got a favorite band? Alexis Arnold is in charge of coordinating interviews with touring acts and needs people interested in interviewing. You must be capable of chatting for 30 minutes about that musicians' background and current releases. Experience is not necessary but please be willing to learn.

KTSB WOULD LIKE TO THANK:

John Cheang- for selling the station 120 import albums

Waterloo Records-for their immense help and cooperation

KUT-for donating 1000 albums

Bill Blume-for selling the station 30 albums

If you are interested in volunteering your time and energy to any of the departments, please contact the department director at 471-3166 or drop by the SA office in UNB. 4.310 anytime 8-5, Mon.-Fri.

CALL LETTER STAFF

Editor-in-Chief .....Sara Pevaroff

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All materials printed are the opinions of the individual writers and do not necessarily represent the views of KTSB. The Call Letter welcomes any story suggestions, music related articles, editorials or comments.

For more info, please contact the Editor at 471-3166 or in UNB. 4.310

THRU THE WIRE

FLAMING LIPS
Oh My Gawd! by Greg Headley
(Restless)

Man, if you call yourself a connoisseur of rock & roll and you ain't heard the Flaming Lips then baby, you just ain't. The Lips are basically the standard trio from Oklahoma with the controls set for "constant wig-out." The opening song, "Everything's Exploding," is a fitting indication as to what this thing is all about. The line, "there's nothing wrong it's just the way I feel, if you don't like it write your own song," from the song gives a perfect indication of the boys' philosophy. There's some slick production at work here and this song literally dissolves into the next, "One Million Billionth of a Millisecond on a Sunday Morning." This one is the album's epic. Man, this one just oozes psychedelia. These days that's an easy tag to apply, but this song, and this band, redefine the term. If Syd Barrett/Pink Floyd had turned the amps up to 11 once in a while they might have sounded like this. In addition, one of the better acid-trip songs in a while is here in, "The Ceiling is Bending." This one is wild when they do it live.

As usual they have thrown a few pretty acoustic songs, and, like it or not, they can pull it off without sounding pretentious or sappy. Wayne is becoming a guitarist that would make Jimmy Page, and all of his addictions, proud.

Just like their warped sense of humor they save the weirdest song for last. It's a strange, psychotic and almost pretty piano piece called "Love Your Brain." It's sort of a poke at all the crazy people in the world who don't think about the consequences of their actions. In the end Wayne philosophizes, "I guess I was right all along reading Mad magazine," and the song dissolves into a dull pounding with some people shouting and laughing in the background.

If you don't buy this with extreme prejudice then you just don't appreciate good weirdness, and remember "Hell's got all the good bands anyway."

o o o

NEW ORDER
Substance by Jennifer L. Alexander
(Qwest)

Substance, New Order's latest release, represents fairly well the kind of music the band used to produce, the changes they have gone through since then and what they are doing now. It is an album that is comprised completely, with the exception of one song, of previously released material. While it can be argued that this is simply an attempt at commercial gain, I would beg to differ. This is a comment I have heard often from "old and devoted" New Order fans, a group that I would consider myself a member of, and this is what makes it hard to believe. *Substance* is a well balanced collection of some great singles and some great songs from most of their albums.

The two record set starts out with "Ceremony," a song which never actually appeared on an album but rather as a single. It then progresses into "Everything's Gone Green" and "Temptation"(remixed), both taken from the 1982 album *Factus 8*. These three songs show very clearly the type of music this group of people began producing. The next steps in the progression are the ever-popular dance hits "Blue Monday" and "Confusion," in a remixed form. "Thieves LIke Us," is the mellow ending to the first record of the two. This record shows earlier facets of the band not often seen by their fans.

At the beginning of record number two, the more dance club music oriented of the two, is the twelve inch version of one of their more powerful club mixes, "Perfect Kiss." The rest of the album consists of their most recent works, inclusing the only new track on the album, "True Faith." This song has the usual, slightly melancholy tone common to a large number of songs in New Order's collection. Along with the rest of the album, it also possesses the extremely well produced sound so characteristic of all their past albums.

Perhaps the rerelease of these songs on an album in a modified "greatest hits" package appears to be strict commercialism. In actuality, though, it is an introduction to the many phases which New Order has gone through since their inception. It provides a taste of both their old and new music in a record set thus preventing the need for a prospective fan to buy the whole collection without knowing at first what one is getting into. I would not go as far as to thank them, but they seem to have, in some ways, done us a favor. And it is certainly not lacking in substance.

o o o

HOUSEMARTINS
The People Who Grinned Themselves to Death by Mark Dean
(Elektra)

As long as I have had ears, I have loved pop music. Remember The Knack, The Vapors, and Cheap Trick? These and other bands made life in elementary school and junior high somewhat more bearable. They were fine for 13 year olds who were only concerned with fun, food and fitting-in, but as we matured, we often began to yearn for music with more substance than songs like "My Sharona" were able to posess. Enter the Housemartins. With their debut album, *London 0, Hull 4*, they introduced their brand of undeniably infectious pop music combined with lyrics that spoke about more than the dream police. A sentence on the liner notes distilled their basic philosophies- "Take Jesus-Take Marx- Take Hope." With their new album, *The People Who Grinned Themselves To Death*" they continue to sing about the necessity of hope in a world of businessmen, South Africa, and people without religious faith. Some might be hesitant to buy The Housemartins' record given their political beliefs, but the band has fused substance with sound and created an incredibly accessible album.

This record contains their last two singles ("Five Get Over Excited" and "Me And The Farmer") plus ten new tracks. Stylistically the band has not changed much from their first album, but some changes are noticeable. The first thing one hears is a harsher guitar. Stan Cullimore's playing pushes some songs to the brink of pseudo hard rock ("We're Not Going Back" and "Me And The Farmer"). With a new drummer in the band, the Housemartins' have solidified their toe-tappin' tunes in a strong musical cement.

If you appreciate music which is not afraid to take a stand, then you will admire this band. If you want clean and energetic pop music then you will like this album. And if you have been looking for both elements in one band, you will find nirvana in *The People Who Grinned Themselves To Death*..

continued on next page

....more THRU THE WIRE.....

CABARET VOLTAIRE by Serena Lambiase
Code
(Manhattan/EMI)

If you're a Cabaret Voltaire fan, you'll be happy to know that their new album is out and up to par. The repetitive heavy beats in the backround of the songs make it a great dance album as well as what I call "driving music" , or just good music to zone out to . Richard Kirk uses the computer to generate most of their sounds, but there are some guitar and saxophone bits in all of the songs except "Code", "Thank You America", and "Life Slips By". Stephen Mallinder's vocals are as simple and repetitive as the beat throughout the album. I can only describe him as a sophisticated rapper, because he sings using a deep monotone whisper. This is not just typical Cabaret Voltaire material. It's unique as they always are but that's to be expected. I highly recommend "Code" to anyone who already likes Cabaret Voltaire, or just good electronic dance music.

Next issue, look for a review from the Music Directors on their choice of December's hottest alternative release plus more.

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VOICES

FROM THE CROWD

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Balancing Act **By Jarrett**
In store @ Waterloo Records
Sometime in September

Well, I gotta say thanks once again to Waterloo Records for bringing music at its finest to those of us who can't always afford to drop lots o' dollars to hear decent sounds. This record store is worth this boy's worship in this town. For the lucky few that witnessed it, Saturday's in-store set by The Balancing Act was a much welcomed surprise to the typical "We be too hip to play our music for you" attitude that characterizes most in-store appearances. They rejoiced and sang for a bit, giving one of the most invigorating and refreshing performances of the past year.

These four guys from California don't venture into anything "unexplored" or "innovative" like a majority of their peers. Instead, they use a couple of acoustics, an occasional bass, and four voices to dispense simple pop songs intertwined with cascading harmonies. There's no need to talk about their songs, lyrics, or individual skills. It's the simple things (happiness, sincerity, harmonies, etc.) that instill in their music the power to entrance and invigorate. This is music of celebration, of splendor, of bliss, and charm. Forget who they are, or what they look like, or any of that. Simply let go and experience these sounds for a while. In an era characterized by words like "hip" and "cutting edge", things like this are exceptionally rare and should not be overlooked.

Yellowman by Trevor Sosebee
Liberty Lunch
10/10/87

It's ten- thirty, Saturday night, and the packed crowd at Liberty Lunch is getting restless. Why, you ask ? They're here to see Yellowman and he's a little late. For those of you who don't know who Yellowman is, he's a Jamaican albino who also happens to be one of the hottest reggae artists on the scene right now. Shortly after a drunken fan leaps on stage and gets the crowd chanting, "We want Yellowman," his back- up group, the Sagittarius Band, comes on stage and plays a few songs. The one song they played worth mentioning was dedicated to the late, great Peter Tosh. They played Tosh's version of the hit "Johnny B. Goode," and Tosh would have been proud of the justice they did to his version. Simply put, it was great.

Then on came Yellowman himself. The crowd screamed and surged forward as he opened up with two powerful songs, "Ooh We" and "Nobody Move, Nobody Get Hurt." After that he plowed through his songs with an energy that kept every pair of hips swaying during the entire show. Yellowman seemed to be really excited about the show that night, and the audience picked up on his energy and got even more pumped about the show. The best song of the show was not one of Yellowman's own, however. It was his version of Fats Domino' s hit "Blueberry Hill." Moving is the only word that comes to mind to describe his performance of the song. He also sang the 50's hit "Rock Around the Clock" as part of a medley of songs, and it too was exceptional. I was really glad to hear him sing my favorite song, "Jamaica Nice," which includes a dub version of John Denver's "Country Roads." Some of Yellowman's songs are, however, not for the faint- hearted. These are songs that Jerry Falwell and Tipper Gore would defintely not approve of. In songs like his " I'm Getting Married in the Morning," he very bluntly brags of his sexual exploits. If you're easily offended, don't pass up a chance to see his show because of this, just cover your ears during the dirty parts.

At one point during the show Yellowman told the crowd he was going to give us our money's worth because we were his fans. Well, I got my eight dollar's worth, so I'm telling you. He was great.

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ALTERNATIVELY SPEAKING

This section of *The Call Letter* is devoted to viewpoints on the current Austin Music scene.

WEST END BLUES REVIEW

727 W. 23rd

by Mitch Baranowski

Wang. Pow. Boom! West End is an overnight success and, if you blinked, you probably missed the almost instantaneous crowding of this new "progressive" establishment. But we have to be careful in our approach of West End, curbing our expectations while examining whether or not West End fulfills its "purpose of being."

When West End opened its doors, it informally billed itself as the new alternative dance spot on the Austin scene. This pretentious attitude pervades the atmosphere of the club although West End falls far short of providing anything new. If anything, it is the "old" alternative redone. For example, despite its attempts to create a clean, sophisticated dance environment, one which patrons can feel proud to dress up for, West End's decor comes off unappealing. Crisp white tablecloths glare under a formidable light system while gracing small, round tables which end up cluttering more space than they are worth.

The presence of the white tablecloths, coupled with that of the white sheets thrown over reclusively placed couches, harbors an air of false, self-styled sophistication. Interestingly, however, the dance floor seems ample enough, but its effectiveness as a simple, unpretentious affair is detracted from by an elevated dance floor at the far end of the club; this "stage" seems more obtrusive than aesthetically pleasing.

"I hear it's got kind of a progressive crowd."
—someone waiting in line to get in last Friday night

Besides atmosphere, one of the main factors affecting the presence any club generates is its clientele. Obviously, the demise of The Loft contributed greatly to the recent boom of West End, sending its way those carefully coiffed clubgoers in search of a change of scenery. But despite even this exodus of "progressives" to West End, the club remains prey to its location. Located west of campus, across the street from the southern doors of Tri-Towers, West End finds itself in the heart of "Greekland." As a result, many "greeks" turn out to take advantage of the proximity of free beer and good music. This doesn't seem to fit what is commonly regarded as a progressive crowd. As a result, West End has a casual process of selecting its patrons, an informal weeding out of those undesirables detrimental to the club's image. Regulated nightly by those who work the door, the idea is hardly innovative, bringing to mind images of horribly long lines at the Starck Club. In spite of West End's good intentions at maintaining an ideal, however, the cost of running a nightclub is a heavy burden to bear, and it is hard to imagine management wanting to turn away those undesirables willing to pay cover to experience a little bit of "progressiveness."

One aspect of the club remains. No nightspot can have a complete identity without allying itself with some type of music. The quality of the music at West End is by far its best quality. To their credit,the deejays keep us current and dancing, but they seem constrained by the conservative wants of the crowd. New areas of music need to be *continually* explored without succumbing too often to requests for songs like Tin Tin Duffy's "Kiss Me." This kept in mind, the quality of the dance music can only get better.

Desperate, blinded by desire for a unique experience, we stand each weekend on the precipice of boredom; at first balanced carefully, we weaken and hurl ourselves into the abyss below, self-sacrifice in exchange for a new thrill as yet unfound. Unfortunately, with West End, we find ourselves back upon the cliff, forced to wait for a new opportunity to try for a fresh alternative.

* * *

FURTHER EXPLORATIONS AT Cave Club

705 Red River

by Mark Dean

Time was when you could go out to a local club and purposely want to wear less clothes than Tura Satana wore in "Beyond The Valley Of The Dolls". The Cave Club lacked the one thing that all clubs below the timber line need- air conditioning. There would be good music on different nights depending on what you wanted to hear, but you would have to deal with dehydration and sweat stains of death. Don't even mention road shows like Ministry. O.K., so the club gets wise and starts to hold Cool-Aid benefits to raise money for the imperative air-conditioning. Guess what happens- after a few months, lo and behold, the club installs some air ducts, flips on the power and presto!- instant comfort. The Cave Club is no longer the bain of the crowd that like to wear lots of clothes with lots of hair. Cliches aside, it is going through a sort of rebirth this month, just in time for its first birthday.

Monday, October the 19th, heralded the return of Club Iguana to the Austin scene. Empresario Jennifer Jacqua has d.j. Michael T. commuting from the Starck Club to spin discs and various diversions up her sleeve to make those blue Monday's less depressing. The inaugural evening featured clothing created by three local designers, Michael T's incredible scratching technique, and a crowd comprised of many familiar faces. Future Mondays will have different events scheduled.

Tuesdays usually has local bands scheduled. Call the club for more details.

Planet 9 debuts the first Wednesday of November. Back in the building where it got its start, they hope to bring some interesting music to the Cave Club sound system. Stacey Page will be spinning records with possible assistance from former employees.

Jon Otting still reigns on Thursdays. Spinning a mixture of progressive industrial music with occasional requests thrown in, this guy knows his music. The weekend nights feature d.j.'s Phil Owen and Chris Chambers in conjuction with various live bands.

LA VERITÉ EN DISCO

interviewed by Annie Frisbee

A decade ago a vibrant, new beat began floating through the nation's dance clubs. A wired, electric sound that compelled even the timid to get out on the floor and boogie. What was this fresh new sound that swept across America creating a fad that would eventually shape and influence the music of the 80's? It was none other than disco; and John Travolta was its crowning trademark.

Today the term "disco" often carrys some ugly connotations on its back; however, one UT graduate student is striving to sober up disco's unwarranted stereotypes. Tres Pyle, once a Dj at the Cave Club hosted a show called "The Truth in Disco." The show centered on today's current "hip hop" sound—Mantronix, British dance tunes, and House music (your typical jammin' out funk tunes) just to name a few. Tres believes that yesterday's disco was rooted in the expressions of unhappy blacks and homosexuals of the 70's. Disco, which continues to influence music today, changed and shaped society's attitudes and slowly molded the music business into a new era. Tres is also working on his dissertation to obtain a Ph.D in English and teaching a British Literature survey class for sophomores.

Tres supports the student radio and agrees with their programing philosophy which stresses local music and the avant garde. Tres stated that he is "impressed with and pleased by student radio's efforts and achievements."

Tres has recently resigned from his DJ position at the Cave Club; however, his efforts and enthusiasim will be remembered. His indvidual attempt to bring the "Truth in Disco" back into Austin was one of the many endevors that will contribute to the shaping and molding of todays music and the music to come.

EDITORIAL COLUMN

Chris Corsbie

JAMMIN' INTERNATIONALE

Music is as diverse as the spoken word. Although we are used to thinking of different cultures in terms of distinct languages, we sometimes neglect the myriad of musical forms. A "world music" show on KTSB will be able expose listeners to music they may not have heard, and to societies they may not have heard of.

Far from being new, some of this music is rooted in the vocal traditons of India, China, Japan, and Africa, traditions as many as 7000 years old. Nonetheless, it will certainly sound as exotic as any "psychedelic" music produced in the local underground scene. The program will feature such diverse music the hauntingly meditative sounds of Japanese Buddist chant and shakuhachi to the exciting rhythms of African and Indian. Who knows? Maybe we will play some lesser known traditions such as Mongolian Xoomie chant or Peruvian, indigenous pan pipe duets, or primal fife and drum.

Since the University will be visited by such world famous international musicians as Pandit Ravi Shankar, Ustad Vilayet Khan, and Pandit Swapan Chaudhury this spring, the program may be able to broad- cast live performances of Hindustani music from Northern India.

Hopefully, the program will entice the listener to become more interested in the many possibilities that world music has to offer. All too often conflicts between cultures arise from misunderstandings, stereotypes and ethnocentricity. We hope to entertain and inform our listeners through the following: a combination of interviews with foreign musicians, cultural and historical backgrounds given for the selections played, and a diverse range of music.

Quips and Quotes

interviewed by Greg Headley

10,000 Maniacs
Liberty Lunch

When the 10,000 Maniacs were in town in October keyboardist Dennis Drew gave us his thoughts on a few things.

On the name: "It was designed not to describe us but to signal that we weren't a regular cover band."

How the band started: "We started in 1981. We had met at college in in Jamestown (New York) and sort of all were into the same scene (music)." "We started because,at the time, if you wanted to see a good band you had to be the band."

Influences: "Most of us find solace in softer folk and country music, especially stuff like Scottish folk. We enjoy the aesthetic of bluegrass and Scottish and Irish folk, the story-telling aspect."

On songwriting: "Usually we write individually and bring in whole songs; then works out the arrangement(music) and the the band arrangement for Natalie's lyrics (vocalist Natalie Merchant)."

On politics: "I personally am rather conservative economically but liberal socially; sort of every man for himself but try and be real nice to each other at the same time."

DON'T MISS OUT!

Live MUSIC

BAD muTha gooSE

FRIDAY NOV 20 9 P.M.

at The Texas Tavern

&

PrOGreSSIVe MUSIC Night

Tuesday NOV 10

at WeST END

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DANCING

Sponsored By ktsB UT student Radio

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The Call Letter covers music that will be programmed by the station and publicity events involving KTSB, and includes an update on station departments and progress.

The distribution is 1000 monthly and currrently the newsletter is distributed throughout the city at a variety of local music establishments, restaurants and bookstores.

We are currently seeking underwriting to help fund the costs of each issue. The availability of underwriting will allow ***The Call Letter*** to function in a larger capacity with relation to the University campus and the local music community and thus better serve both communities.

One page each issue is to be devoted entirely to underwriting. We will take up to six sponsors each issue and, a single sponsor may purchase up to six spaces per issue. The advantage of underwriting now is that your business has the opportunity to reach a broad, diverse segment of the population currently untapped.

Please contact KTSB at 471-3166 to discuss underwriting for your business.